



Title	Textural strategy as meaning: Ogy Sorai's Y ranfush
Author(s)	Yang, Y
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Textural Strategy as Meaning: Ogyū Sorai's *Yūranfushō*

The treatise *Yūranfushō*, compiled by the Japanese scholar Ogyū Sorai (1666-1728) in the early eighteenth century, is a conflation of the texts and music preserved in the two oldest sources of *qin* music: manuscripts Hikone, Hikone-jō, Hakubutsukan V633 and Tōkyō, Tōkyō Kokuritsu Hakubutsukan, TB1393. By way of textual criticism and historical analysis, this presentation seeks to examine the motives that informed its preparation and the reasons for its continuing influence across the eighteenth century. Comprising merely four sections, *Yūranfushō* has been looked upon as a short introductory essay prepared for Japanese literati with interests in exploring *qin* music. Moreover, it is apparent the Sorai reorganized the various treatises from the Hikone source with the aim of elucidating the music of the Tōkyō manuscript; however, by rearranging the texts concerned without acknowledging the authors of the originals, his compilation gives the impression that the Hikone manuscript is only an explanation of the notation that the Tōkyō manuscript employed. As a result, Sorai's compilation carefully conceals the identity of these texts as Chinese works composed between the Northern Wei (386-534) and early Tang (618-906) dynasties, all periods that are too late to support Sorai's premise that the Japanese had inherited the music of a China no later than the Han period (206 BC-220 CE). It is the same intention that directed him to set the lyric *Yilan*, a poem that is ascribed to Confucius (551 BC-479 CE), to the melody *Yūran* preserved in the Tōkyō manuscript. In Sorai's eyes, the verses of the pre-Qin "Sage Master" represented the cultural orthodoxy. Sorai's editing, which manipulates the facts behind a mask of naïveté, is an emotional and ideological force to be reckoned with. His studies of music were not intended solely for academic purposes. Rather, they can be viewed as a manifestation of de-Sinification, for Sorai treated *qin* music as preserved in the two manuscripts as a cultural "trophy" and thus claimed for Japan the role of privileged repository of Chinese orthodoxy.